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Gallery and Studio

THE MUNICH EXHIBITION.

FIRST NOTICE.



AMERICAN painting is well represented, numerically at least, at the Munich Exhibition, there being two large rooms and five alcoves devoted to the work of our countrymen. Our artists' interests certainly have never before been so well cared for at any European display of in-

ternational art. Most of the canvases shown here have already been noticed in these columns in reviews of the Salon or home exhibitions; so that much criticism is not called for.

Entering from the Holland department, on the left wall of the first room we are met by Toby Rosenthal's large and striking picture telling the story from "Marmion" of the sentence of poor, betrayed Constance de Beverley. There she stands in her male attire before her relentless judges in the monastery. The vaulted dungeon is lighted in parts only by the yellow glare of the lamps, the treatment being dramatically effective. On the left of this is Chase's portrait of Duveneck, than which he probably never painted anything better. Next on the line is J. H. Crone's "Before the Judge," showing two boys bringing a third before the awful presence of the village blacksmith, whose orchard the prisoner has been robbing. On the right of Rosenthal's picture is a frame of several collected studies by Bridgman. Also on this south wall are George W. Maynard's portrait of Frank Millet, a landscape ("A June Evening") by Tryon, "The Storm" by A. H. Wyant, "Still Life" by E. Sutton, "Moonlight on the Hudson" by Charles H. Miller, John Selinger's "Bavarian Peasant," and J. Alden Weir's portrait of his father, Professor Weir, which looks admirable, hung in the good light it is.

On the west wall on the line is Arthur Quartley's "The Queen's Birthday"—the New York Harbor view which attracted attention at the New York Academy Exhibition last spring—and above it is W. H. Low's historical fable concerning Captain Ireson. Near these, separated by the door leading to the English department, is Chase's "Japanese Lady." On the other side of the door are a pretty French peasant genre, by C. S. Pearce, showing a little girl watching the cradle of her baby brother, and a characteristic landscape by Donohue. A quadrangular structure in the middle of the room affords wall-space for numerous exhibits of water-color drawings and works in black-and-white—for which latter the Americans have gained high commendation from German critics—including several of Abbey's drawings for Harper's publications, Chase's vigorous charcoal study of a Spanish peasant—Yuengling's engraving of it is hung a little below it—and three of Low's art tiles, or "plastic sketches," as these larger works are called.

On the north wall, occupying the middle space, is Carl Marr's "Wandering Jew." Below Mr. Frank

Currier modestly avails himself of his position as one of the hanging committee to put conspicuously two of his interminable Schleissheim landscape studies—the only "water-colors" hung upon the walls, where, among nothing but oil paintings, they look very much out of place. But their being there naturally calls forth remark, and of course that gives them the required importance. On the line also are Chase's "Portrait of Miss Dora Wheeler," which looks much better than it did in the Salon this year, where the color aspect was ruined by the hanging; Walter McEwen's "La Mocquée," Harry Chase's "Flemish Sandbanks," W. G. Bunce's "Morning in Venice," and last, but by no means least, David Neal's "Visit of Cromwell to Milton," showing the blind poet in an

sweet-faced young widow, seated opposite to him, fondling a little boy, the passage in point in the ominous document which is spread before them. On the line with this picture are an American camp scene by Winslow Homer, a bit of still life by Henry Alexander, a street in Constantine by Bridgman, Beckwith's very agreeable "Cordelia"—which, like Chase's principal picture, was shipped to the Salon before it was shown in the United States—Frank Millet's "Barrett as Cassius," and La Farge's "Golden Age." Among the many other pictures in this room are Beckwith's portrait of W. M. Chase, J. G. Brown's "A Critical Moment," Thomas Eakins' picture of young ladies singing at a piano—shown at the latest American Artists' Exhibition—Maynard's pleasing

portrait of a young lady playing a guitar, Stephen Parrish's "Bay of Fundy," E. Heinemann's "Foot Ball," Kensett's "On the Coast at Newport," a coast scene by F. M. Boggs, Edward Moran's "Mussel-gatherers," T. W. Shields' "Mozart Singing his Requiem," George Inness's "Summer Morning," Twachtman's "Winter," Kappes's "Is Life Worth Living?" Dolph's "Who'll Bell the Cat?" a portrait by Frank Fowler, T. W. Champney's "In Montigny," Quartley's "Off the Battery," and C. S. Reinhart's "The Tourist."

Second-class medals for painting were awarded to three Americans—Abbey, Rosenthal and Chase—and a medal for excellence in engraving was awarded to Yuengling.

To describe the French exhibit, which occupies the northern wing of the building and is most imposing, one would do little more than review the Salon, which furnished the bulk of the works shown in this national department. The Spanish department was a surprise to everybody. There seems to be a veritable renaissance in painting in the land of Velasquez and Murillo. Spain occupies the western wing of the building with Austria, Holland, Hungary, Belgium, Italy, Sweden, Norway and the United States. Here, also, is the collection of modern paintings gathered personally for the occasion with rare industry by Herr Heffner, whose knowledge of pictures and acquaintance with collectors rendered his services almost invaluable to the exhibition. Of all nations with pretensions to art, England makes the most insignificant display; but, then, it is well known that she seldom exerts herself to send her pictures to any foreign exhibition, her

artists apparently being generally satisfied with their excellent market at home.

The German section occupies the whole of the eastern wing, including some forty halls and alcoves. The great picture of this section, if not of the exhibition, is Professor Loefftz's "Pietà," which has been bought by the State for the New Pinacothek gallery. The dead Christ is shown laid out for interment, while in the shadow sits his grief-stricken mother, enveloped in a deep blue robe. The color of the picture is masterly, though very low in tone; the drawing is faultless. It is not too much to say that there are few galleries of the old masters in which this powerful work might not hang and hold its own.

It is not easy to understand why this picture should not have taken the highest honors. Oddly enough,



"ABANDONED." BY J. BENCZUR.

FROM THE PAINTING IN THE MUNICH EXHIBITION.

alcove of the room playing the organ, and C. Y. Turner's "Long Ago." In this room are also O'Donovan's bust of Swain Gifford and Hartley's of the poet Bryant.

Prominent on the east wall are La Farge's well-exhibited portrait of a boy with a dog, Mark Fisher's "Spring," Twachtman's "April Clouds," and J. Alden Weir's study of the head of a peasant child. Page's portraits of himself and wife, painted long ago, hang one on each side of Fisher's picture.

In the other of the principal rooms filled with works by artists of the United States, we find as a centre on the north wall a well-composed picture, "A Flaw in the Title," by J. H. Caliga, a young American of much promise. It shows a lawyer's office where at a table, the family legal adviser is pointing out to a

Claus Meyer, a young man who studied with Professor Loefftz for a short time, takes a first-class medal. I say "oddly," because his master seems to deserve it so much more than he does, which may be remarked without detracting from Mr. Meyer's merit, which is extraordinary, indeed, when one remembers that only two years ago he was a student in the schools. His picture "Aus einem Beguinen-Kloster" shows a group of sisters of charity around a table making garments for the poor. I am told that two artists, being struck with the beauty of the work, together bought it of the young man for six hundred marks (about \$150), and sold it to a dealer soon afterward for I forget how many thousands. B. M.

DRAWING IN RED.

DRAWINGS have very frequently been made in red chalk, or in sanguine, a mineral of another variety of red. The old masters were fond of making red drawings, a practice which fell rather into disuse in the first half of the nineteenth century, but has since been revived, like most of the old varieties of art. The general philosophy of drawing in red is explained as follows by P. G. Hamerton: For convenience of illustration let us take an engraving that can be printed from in different colors, so that you can compare the proofs. Suppose, then, that you take an engraved copper plate to the printer, and tell him to prepare, beside his ordinary black ink, some red ink which shall print like red chalk, or like sanguine. Suppose your copper to be engraved with some vigorous darks, then your proof in black ink will give these darks in all their depth, but the red proofs will not be able to get down to them. The black ink, like a diver with weights in his hands, goes down to the very bottom; the red ink, like a diver without weights, manages only the transitions between the top and the half deeps. Now, as black may be presented in any degree of paleness (we call it gray when it is pale), it can always give with perfect precision every one of the tonic values of red (that is, the degrees of darkness there may be in red), whereas red cannot give the great weights, or dark shades of black at all. It is plain, then, that in choosing red an artist is depriving himself of resources in chiaroscuro and gaining none in return. The same is true, but to a much smaller degree, if he chooses brown instead of black. Then why do artists ever choose red at all for drawings—why not work persistently in black?

The original reason appears to be that red, especially when used on paper of a slightly yellow tone, and when the subject is a naked figure, suggests the warmth and glow of carnation. Of course the old masters who drew in red never supposed that they were using color, since they made the eyes and noses of their figures as red as the cheeks; but, though not using color in the true sense, they were suggesting warmth and life. The degree to which the choice of drawing materials may suggest life or the contrary when there is no color whatever in the sense of making and copying tints, may be fully understood by an experiment: Let the reader draw a living figure in red chalk on cream-tinted paper, and a corpse in black chalk with white lights on a very cold gray paper, and he will soon see how the materials help the expression of life and death. But colored grounds sometimes are a mistake.

The old masters, as is well known, were in the habit of tinting the grounds on which they drew in silver-

finished study of a torso of a young man with a cloth round his loins, a drawing of the Florentine school, but this is on pink paper, and not death-like at all, though the figure is decapitated.

These elementary ideas of the suggestion of life and death influenced the figure-painters. Red chalk and sanguine have been used in landscape, but not often, and there are even engraved landscapes printed in red, but these are rare. Brown has been the favorite color for landscape monochromes when black has been departed from, and in this choice of brown we have another instance, not of color, but of chromatic suggestion and analogy. Brown is not the most prevalent color of landscape, but it is the color which can be most easily turned into the landscape colors, as the old artists found by experience when they painted monochromes.

The wonderful suggestive power of the tint of paper in a drawing is illustrated by Mr. Hamerton in the following instance. He says: Theodore Rousseau began a picture of a sunset on the sands of a region in the Fontainebleau Forest, called the Jean de Paris. Intending to paint a red sunset, he prepared his canvas with vermilion, and on that he drew his subject, I think in black. He worked a little upon the drawing, but very little, and his friends liked the unfinished picture so much that he left it in that state. After his death a heliogravure was made from it by M. Amand Durand, which was printed on reddish paper in imitation of the vermilion ground of the canvas. It so completely suggests the idea of a glowing sunset that so far as the mental impression is concerned, it is equivalent to a work in color.

NEW COLORS AND MEDIUMS FOR DECORATIVE ARTISTS.

"We have now had an opportunity of testing the claims advanced for Lacroix's china-paints," says The (London) Artist. "As we have already announced, the great advantage of these is that they can be used with water as the only necessary medium, an advantage which will commend itself to all amateur and professional workers in this branch of decorative art which is now so much practised; and since by this invention the artist is also enabled to dispense with the unpleasantness resulting from the strong

smell which seems intuitively to associate itself with the large majority of ceramic mediums now in use, the novelty should commend itself to many. Though the paints work slightly hard, this is so slight that it should not greatly affect the employment of these colors which fire equally as well as the old china paints and are undoubtedly a welcome addition to the studio table of the ceramicist." We have not heard that these new Lacroix colors have been introduced into this country yet.

Our London contemporary also speaks of a new preparation called "Bessell's Medium," advertised to facilitate painting on "satin, silk and all textile fabrics," besides being also invaluable, to quote the label, "for painting on terra cotta, and as a water-color medium." The editor has tested it and finds it to consist of "non-volatile oils that serve to dilute the pigment and render it easy for working on such unsatisfactory textures as silk and satin. Unlike other mediums, the drying of the pigments is due to their own inher-



"FRAU FR. RUDOLF." BY H. FECHNER.

FROM THE WATER-COLOR PORTRAIT IN THE MUNICH EXHIBITION.

point. There is a head in the Louvre attributed to Albert Dürer on a circular piece of green-tinted paper—a fat, healthy, good-tempered looking face enough,



"THE RETURN FROM MARKET." BY A. MOREAU.

FROM THE PAINTING IN THE MUNICH EXHIBITION.

but the green paper makes it ghastly, like children's faces round a snap-dragon. There is also a highly-

ent siccative properties; those that are of a non-drying nature being rendered drying by the addition of Chinese, that is, zinc white, with which each pigment has to be incorporated before being used. It is undoubtedly due to the non-siccative properties of this medium that the paintings in which it is employed are not liable to crack, since the colors, although dry to the touch, are pliable enough to follow the folds of the material without peeling off. This is one of the necessary qualities of any medium professing to be used in textile fabrics. The inventor claims intensification of the color of the pigment by the use of this vehicle. This actually is the case with all pigments which are heightened in tone by admixture with whites (in this instance Chinese white), and the non-absorption of the medium preserves their brilliancy. In thin washes of color or easy working of fractious pigments, the medium may be diluted with water in the ordinary way."

In calling the attention of our readers to these new aids to the worker in the studio, we cannot forbear remarking that dealers in artists' materials in this country do not seem to be quite as enterprising as they might be in promptly giving American artists the advantage of using foreign novelties of these kinds. We do not speak particularly of the Lacroix water paints—for these, no doubt, will soon be in the market here—or of "Bessell's Medium," which may be no better than preparations for the same purpose made in this country. But we remember that although we called attention in *THE ART AMATEUR* more than a year ago to the valuable invention by a Frenchman in London of a full palette of transparent, washable colors specially suitable for tapestry painting and painting on silk or satin which are now in general use in England and France, they are quite unknown on this side of the Atlantic, where certainly they would be much appreciated.

A NEW form of electric light, the "Sun Lamp," we learn from our London contemporary, *The Artist*, has been employed for lighting the "Jones Collection," and also those rooms wherein the water-color paintings are exhibited, at the South Kensington Museum. The editor says: "The electric lamps hitherto in use do not fulfil all the conditions of a perfect light for picture galleries. With the 'Sun Lamp,' however, we have a light which fulfils its purpose. It is whiter than the incandescent lamps and devoid of the blueness incidental to the ordinary arc lamps, although it is itself an arc light. M. Charpentier's recent experiments have proved that a light which shall illuminate an object so that it shall be seen with clearness and distinctness must possess not less than a certain amount of yellow and red rays. These rays the 'Sun Lamp' possesses in a sufficient degree, and consequently this light, which the museum authorities apparently have adopted permanently, is better suited for its purpose than the ghastly, flickering, noisy,

electric light used for illuminating Sir F. Leighton's noble fresco. As the lamps are placed in the Jones Gallery, however, they are too low, and by this means

form a double, instead of a single, central row. The question of electrically lighting picture galleries is not one of mere expense, for it involves a far more serious consideration in the effects that it will have on the better preservation of the works of art in large galleries."



"THE RESCUE." BY M. SCHMID.

FROM THE PAINTING IN THE MUNICH EXHIBITION.

the pictures are seen too much in shadow, and the red glare from the tessellated pavement casts up a light too strong to be pleasant, a fault which might

be modified by reflectors placed above the light. The effect is much better, and the unpleasant cross shadows are avoided, in those rooms where the lamps



"UNCLE'S RECRUITS." BY GUSTAV IGLER.

FROM THE PAINTING IN THE MUNICH EXHIBITION.

are less able than men to watch their designs through the various processes of manufacture; but this objection is not insuperable when the lady has talent."

ART WORK AND PAY OF ENGLISH-WOMEN.

CHINA-PAINTING in England has been so very much overdone during the last few years that it is now difficult to dispose of really good work, and the ordinary productions of lady amateurs cannot be sold at any price, excepting to their own personal friends. And according to *The London Queen*, painting on terracotta has shared the same fate. "No one can hope to be permanently successful in any artistic pursuit," the writer truly remarks, "where a knowledge of drawing is required, without at least two years' hard study at some school of art. It is impossible to obtain the requisite knowledge in a shorter time, though of course without this some people have a pretty knack of painting Christmas cards, and such things, by which they may earn a few pounds. But it cannot be too emphatically repeated that permanent employment cannot be hoped for by those who are unable or unwilling to go through the necessary course of study. Painting on glass is a branch of decorative art much in demand, both for houses and churches, and women might be very well employed in it; but at present most firms prefer to employ men, though two or three are willing to take ladies. Tapestry painting is also very much in vogue just now; any one who can draw can easily learn the technicalities of the art. Some of the large upholsterers are willing to employ ladies in painting on leather; but, after learning to draw, they would be obliged to give two years to learn the technicalities of the art, and to study the different styles, of which examples may be seen in the museums. Eventually they would probably earn from £2 to £3 a week. The mosaics at the South Kensington Museum were partly executed by ladies; and it is a work that they might do very well if they could only obtain

it. Unfortunately the demand for mosaics seems to be very small in England; or perhaps they are supplied from the Continent. However, when the long-delayed decoration of St. Paul's Cathedral is commenced, it should afford occupation to some hundreds of women for years. Ladies are sometimes employed by upholsterers to design furniture at regular salaries—about twenty-five shillings a week—and occasionally, as designers, by manufacturers of carpets, cretonnes, wall papers, and the like. The objection usually urged to employing them in this capacity is that they

are less able than men to watch their designs through the various processes of manufacture; but this objection is not insuperable when the lady has talent."

SOME HINTS ON ETCHING.

THE instructions given to the student of etching in former numbers of THE ART AMATEUR (see particularly the issue of September, 1881), being elementary, have left much to be said about such matters as rebiting, re-etching, revarnishing, hammering-up, alterations, and corrections. No more favorable opportunity could be afforded for the resumption of the subject than the publication by Winsor & Newton of the treatise on "The Art of Etching," by Mr. H. R. Robertson of the (London) Society of Painter Etchers. In reviewing this excellent little manual—which we may say at once contains about all that can be learned by the student save what he must acquire by actual experience—we shall quote such passages as may serve as a practical commentary on the points already covered in our observations or as may serve to complete the technical information we have endeavored to convey.

Our author pleases us at the outset by his liberal views as to the application of his art. He sees no reason for restricting its range, as some writers are inclined to do, to such subjects only as can be rapidly and decisively sketched. The present stimulus to the art has come to us in America, as it has to our transatlantic cousins, from France, where painter-etchers generally adopt a rapid and sketchy manner. But Mr. Robertson, himself a painter-etcher, admits that the fact that etching is peculiarly suited for the free expression of artistic thought does not prevent the fact being equally true that it is perfectly adapted to such elaborate work as can only be done slowly.

Among several useful recipes given in this manual is the following simple one for an etching ground: asphaltum, three parts; Burgundy pitch, two parts, and white wax one and a half parts. A pot of glazed earthenware is to be used over a slow fire. The asphaltum must be powdered and melted first, and the other ingredients being added as soon as it is in a state of fusion, are thoroughly mixed with it by being stirred with a

vent its burning while on the fire by using a slow degree of heat. In winter rather more wax should be used, so as to make the ground somewhat softer.

bath is composed of two parts of chlorate of potash, ten of hydrochloric acid, and eighty-eight of water. The water is warmed and the chlorate of potash perfectly dissolved in it first; then the acid is added.

If this bath is used, a quarter of an hour is required for the most delicate lines, and about six hours for the deepest; but most etchers who use Mr. Seymour Haden's mordant find it too slow, and modify it to suit themselves by the addition of more acid. Dr. Evershed adds also a small quantity of sal ammoniac, or sometimes common salt. Mr. Robertson says that at one time he used Mr. Seymour Haden's mordant regularly, and to render its action very uniform he kept it always at about the temperature of 70° Fahr. by means of the iron plate with gas jets beneath. His reason for preferring a quicker mordant is that, by constant watching, one can see how the acid is working, and proceed to stop-out accordingly. He says truly that there are so many causes which may render the time test inadequate, that this is really of more importance than may at first appear. For instance, the acid works more rapidly in hot weather, and the varying density of different plates affects its action. Again, the quality of acid supplied by different chemists will be found to vary. After a bath has been used, the acid is of course weakened by the presence of the copper it holds in solution, and as few etchers use a fresh bath for every plate they do, it has to be strengthened by the addition of a small quantity of pure acid. This quantity has to be guessed at, so that the strength of the bath can never afterward be accurately computed. Another fact which upsets rigid time calculations is that isolated lines are bitten much more slowly than those which are closer together. The reason is said to be that the temperature rises with the action of the acid, and that the heightened temperature thus produced where the lines are numerous intensifies the action of the acid on that part of the plate. Where biting-in is thus proceeding at



"AT CHURCH." BY ROBERT BEYSCHLAG.
FROM THE PAINTING IN THE MUNICH EXHIBITION.

To prepare the liquid ground recommended by Hamerton, the ordinary ball of etching ground is broken into small pieces and put into a pint bottle of ether. The bottle must be well shaken three or four times a day during three days, and then allowed to remain for three weeks. The solution will now have divided itself into two distinct parts, a thin transparent part above, dark in color, and a muddy part below. The thin portion is to be poured off into another bottle, carefully leaving the muddy deposit behind. It should be again allowed to stand for three weeks and again decanted. The result is a solution fluid as water and entirely free from impurities. A somewhat similar solution is made by breaking up the ordinary etching ground in chloroform. In order to purify this preparation it is necessary to strain it several times through the finest muslin. Transparent etching ground consists of white wax, five parts, and gum mastic, three parts.

For the bath, nitrous acid is recommended in preference to nitric acid, being more regular in its action. The fumes of the former, however, are more disagreeable, and care must be taken to inhale them as little as possible. When nitric acid is used it is commonly of the specific gravity of 1.420, an equal quantity of water being added to make the bath. Nitrous acid of the specific gravity of 1.360 is generally used. Nitrous acid is one tenth less powerful than nitric, so that to make a bath of nitrous acid equal

in strength to this nitric bath, ten parts of acid must be used to nine parts of water. Seymour Haden's



"A HEROINE OF ROMANCE." BY C. VON BODENHAUSEN.

FROM THE PAINTING IN THE MUNICH EXHIBITION.



"NEMESIS." BY C. KRONBERGER.

FROM THE PAINTING IN THE MUNICH EXHIBITION.

glass rod; the whole is then poured into warm water, and kneaded into balls. Care must be taken to pre-

be used to nine parts of water. Seymour Haden's

a rapid rate, the amount of gas bubbles that keep forming enables the etcher to gauge the action of the